

vibrant culture  
vibrant city

Commission for Arts and Culture  
City of San Diego

**FY:**  
**2012**

**Creative  
Communities  
San Diego**

Funding for Celebrations,  
Festivals, Neighborhood Arts  
and Innovative Experiences

Guidelines  
and Application

# **CITY OF SAN DIEGO COMMISSION FOR ARTS AND CULTURE**

**Vibrant Culture, Vibrant City**

## **Mission Statement**

The mission of the City of San Diego Commission for Arts and Culture is to vitalize the community by integrating arts and culture into community life, supporting the region's cultural assets, and showcasing San Diego as an international cultural tourism destination.

## **Purpose**

The Commission serves in an advisory capacity to the Mayor and the City Council on promoting, encouraging, and increasing support for the City of San Diego's diverse artistic and cultural assets, integrating arts and culture into community life and showcasing San Diego as an international cultural tourist destination.

The Commission also develops, administers, evaluates and/or recommends changes to public policy, legislation and advocacy strategies; facilitates partnerships; administers funding in support of nonprofit arts and culture organizations, artists, neighborhood arts programs, festivals, and artworks in public and private development; manages artworks owned and controlled by the City of San Diego; supports cultural tourism and innovative arts and culture programming; undertakes other initiatives that contribute to the quality of life, the economic vitality and the vibrancy of San Diego.

## **Mayor, City Council and Commissioners**

Jerry Sanders, Mayor

### **City Council Offices**

District 1

Councilmember Sherri Lightner

District 2

Council President Pro Tem Kevin Faulconer,

District 3

Councilmember Todd Gloria

District 4

Councilmember Tony Young

District 5

Councilmember Carl DeMaio

District 6

Councilmember Donna Frye

District 7

Councilmember Marti Emerald

District 8

Council President Ben Hueso

### **Commissioners**

Colette Carson Royston, Chair

Larry Baza

Garet Clark

Todd Figi

Robert Gleason

Joanne Hayakawa

Dea Hurston

Lew Klein

Judy McDonald

Bennett Peji

Victoria Reed

Sharletta Richardson

Randy Robbins

Lorin Stewart

John Venekamp

Victoria L. Hamilton, Executive Director

# **City of San Diego Commission for Arts and Culture (Commission)**

## **Creative Communities San Diego Program (CCSD)**

### **FY 2012 Guidelines and Application**

<b>Mailing Deadline</b>	Must be postmarked by November 12, 2010 See address below.
<b>Hand Delivery Deadline</b>	5:00 PM, November 12, 2010 See address below.
<b>Mailing Suggestion</b>	We strongly recommend that you either hand-deliver or send your application “return receipt requested.” Without proof of mailing from the delivery service, the Commission will not accept applications that are delayed or lost in the mail. The Commission will not accept any application or any portion of an application submitted by electronic transmission (e.g. fax or email) unless requested by Commission staff.
<b>Disqualifying Omissions</b>	Any omission of a required component of the application may be grounds for disqualifying an application.
<b>Late Submissions</b>	No new or revised application information will be accepted after the deadline unless requested by staff.
<b>Delivery Address</b>	Commission for Arts and Culture 1200 Third Avenue, Suite 924 San Diego, CA 92101-4106
<b>Questions</b>	Gary Margolis, Program Manager Email: <a href="mailto:gmargolis@sandiego.gov">gmargolis@sandiego.gov</a> Phone: (619) 236-6788
<b>Staff Listing</b>	See page 44.

This document can be downloaded from the Commission’s website at [www.sandiego.gov/arts-culture](http://www.sandiego.gov/arts-culture). Forms are available in Microsoft Word and pdf versions from the website.

## Table of Contents

Introduction to the Creative Communities San Diego Program .....	3
Intended Outcomes .....	4
What We Do Not Fund .....	5
The CCSD Cycle.....	6
Eligibility & Other Requirements .....	8
Use of a Fiscal Sponsor.....	10
Insurance Requirements.....	11
Getting Started .....	13
How Awards are Determined.....	14
Preparing the Application .....	16
Form A-1: Long Form Application Checklist .....	18
Form A-2: Short Form Application Checklist .....	19
Form B: Application Cover Page.....	20
Form C: Project Summary .....	21
Form D: Mission Statement Goals and Objectives.....	22
Form E: Board Resolution .....	25
Long Form Application.....	26
Table 1: Audience and Visitor Information .....	29
Budget Definitions .....	32
Table 2: Project Income .....	34
Table 3: Project Expenses .....	35
Short Form Application .....	37
Definitions.....	41
Contact Information .....	44

## Introduction to the Creative Communities San Diego Program

<b>Statement of Purpose</b>	Creative Communities San Diego (CCSD) provides financial support for eligible projects implemented by nonprofit organizations. CCSD projects invest in people from all parts of the City and all of San Diego's diverse communities. Model projects increase opportunities for San Diego residents and visitors to create, learn about, enjoy and participate in arts and culture, help establish San Diego as a world class arts and culture destination, enrich the lives of the people of San Diego and build healthy, vital neighborhoods.
<b>Funding Source</b>	Funding for CCSD is derived from the Transient Occupancy Tax (TOT). The purpose of the TOT is to advance the city's economic health by promoting the City of San Diego as a visitor destination in the national and international marketplace. The TOT also supports programs that increase hotel occupancy and attract industry, resulting in the generation of TOT and other revenue; it develops, enhances and maintains visitor-related facilities, and supports the City's cultural amenities and natural attractions.
<b>Governance</b>	Council Policy 100-03 provides a set of uniform guidelines and conditions and criteria governing the application for, and allocation of TOT funds to private nonprofit organizations for the purpose of supporting their ongoing operational expenses and/or their sponsorship of special events. A copy of Council Policy 100-03 can be downloaded from the City of San Diego website at <a href="http://www.sandiego.gov/arts-culture">www.sandiego.gov/arts-culture</a> .
<b>Eligible Projects</b>	<p>Eligible projects achieve one or more of the outcomes identified on the following page and include, but are not limited to festivals, parades, out-of-school arts education, and single productions and exhibits.</p> <p>Eligible projects are typically a single event or a series of events united by a single theme or purpose and typically of limited duration. Applicants should be careful not to try to make general operations look like a project or to define a project too broadly. Applicants should consult with Commission staff to confirm that their proposed activity qualifies as a project if they have any doubts.</p>
<b>Regionally Significant Projects</b>	If a project has a budget greater than \$100,000, it is considered to be "regionally significant" and is expected to generate Transient Occupancy Taxes and other revenue. Applicants proposing "regionally significant" projects are required to respond to additional criteria.

## Intended Outcomes

**Introduction** The Commission believes that the most successful programs have measurable, positive outcomes that improve the quality of life for residents throughout San Diego's neighborhoods. When completed, your project should have achieved one or more of the outcomes listed below:

- List of Outcomes**
1. The project increased participation in quality arts and culture especially among groups of people who have not traditionally been able to access arts and culture.
  2. The project made quality arts and culture activities more available and accessible in City of San Diego neighborhoods.
  3. The project increased opportunities for diverse populations to share their heritages and cultures.
  4. The project contributed to the strengthening of communities by promoting neighborhood pride and/or facilitating cooperation among individuals, groups and businesses.
  5. The project provided opportunities to increase hotel tax revenue, i.e. the city's Transient Occupancy Tax (TOT), reinvest in communities and otherwise advance San Diego's economy.
  6. The project provided opportunities to improve San Diego's reputation as a desirable place to live, visit, and do business.

## What We Do Not Fund

### Ineligible Applicants

- Universities, community colleges, school districts, and private educational enterprises
- Organizations whose primary purpose is grant making
- Commercial (for-profit) enterprises
- Organizations that receive TOT funds through the City's "Economic Development" categories as defined in Council Policy 100-03. These include funds administered by the Financial Management Department and the Community and Economic Development Departments
- Individuals

### Ineligible Expenses

- Anything occurring before July 1, 2011 or after June 30, 2012
- Programs not accessible to the public
- Programs not accessible to people with disabilities
- Travel, meals, lodging or entertainment expenses
- Hospitality or food costs
- Capital or equipment outlay
- Competitions, contests, pageants or awards programs to honor or recognize achievement including awards, trophies, or gifts
- Uniforms
- Programs with religious, sectarian or political purposes
- Activities taking place in schools, during normal school hours unless they are part of a broader project that includes out-of-school activities
- Trust or endowment funds
- Cash advances, deposits or the replacement of deficit funds
- Ticket subsidy programs
- Activities that are the curricula base of schools, colleges or universities

# The CCSD Cycle

## Steps leading up to an award:

<b>Technical Assistance</b>	<ul style="list-style-type: none"><li>▪ <b>Workshops and Consultations:</b> Applicants are encouraged to take advantage of technical assistance workshops and individual consultations provided by Commission staff. Technical assistance provides new and returning applicants with guidance in the completion of applications, particularly in understanding eligibility requirements, procedures and policies. Receiving technical assistance does not guarantee funding or predetermine ranks.</li><li>▪ <b>Site Visits:</b> The Commission arranges, at its discretion, site visits with contractors and potential applicants. Usually conducted by Commissioners and/or staff before the application deadline, site visits provide applicants with technical assistance and an opportunity to discuss organizational challenges and opportunities with community experts.</li></ul>
<b>Intent to Apply</b>	All organizations planning to submit an application must first submit an Intent to Apply Form so that staff can verify eligibility and the correct application form to submit (Long or Short).
<b>Application</b>	Applications must be complete at the time of submission and submitted by the deadline.
<b>Staff Review</b>	Staff reviews the applications for compliance with requirements and prepares site visit reports (if any) and may pull applications from the review process for being ineligible or incomplete, for having significant discrepancies between the site visit report (if applicable) and the content of the application or if the organization has experienced significant organizational change since the application was submitted.
<b>Panels</b>	Applications are reviewed by panels which consist of Commissioners and members of the community representing diverse cultures, occupations and artistic disciplines.
<b>Appeals</b>	Applicants have the right to appeal the rank assigned to them by the panel if their appeal meets the eligibility requirements (see page 15).
<b>Funding Committee Review</b>	After applicants have been given an opportunity to appeal a ranking decision, ranks are finalized and awards are calculated. The Commission's Funding Committee reviews the ranks and a funding scenario prepared by Commission staff. Applicants receiving the highest ranks receive the highest percentage of their request, applicants at the next level receive a lesser percentage, and so on, until available funding is exhausted.



**Commission Review** The Funding Committee will submit a funding recommendation to the Commission's Executive Committee, then to the full body of the Commission.

**Mayor and City Council Approval** The final approval of the funding recommendation is the responsibility of the City Council and Mayor; this approval takes place during the City Council's budget deliberations.

### **Steps after an award is offered:**

**Contracts** Once the City Council and Mayor approve funding and the City budget is finalized, a contract is issued. The contract includes terms and conditions and the organization's scope of work and budget.

**Requesting Funds** Funding is provided through a contract for service process. All funds are awarded on a cost reimbursement basis. There can be no payment in advance. Requests for payment shall be submitted no more than one (1) time per three-month period unless approved by the Contract Administrator. Submission of a Request for payment form is required. Documentation of expenses and match may be required.

**Contract Compliance Issues** Payments may be withheld until all prior year and/or current year requirements are met. Failure to comply with City financial disclosure requirements will negatively impact your rank and may cause the withholding of current or future funding until all financial disclosure documents are received.

**Final Performance Reports** The Final Performance Report details how the program objectives outlined in the contract were met and how they were measured. Final reports are due within 90 days after the contract's closing date.

**Financial Statements** Organizations receiving funding from the City of San Diego in excess of \$10,000 shall provide the Commission, each year, copies of true, accurate and complete financial disclosure documentation evidencing the financial status of the organization's last completed fiscal year within 90 days of the end of that fiscal year.

**Audits** If City funding is \$75,000 or greater, audited financial statements must be prepared in accordance with generally accepted accounting principles (GAAP) and audited by an independent Certified Public Accountant, in accordance with generally accepted auditing standards (GAAS).

## Eligibility & Other Requirements

To be eligible, the applicant organization must meet the following requirements derived in part from Council Policy 100-03:

<b>Nonprofit Status</b>	All applicants, including fiscal agents, must demonstrate proof of nonprofit tax-exempt status under Section 501(c)(3) of the Internal Revenue Code, or Section 23701d of the California Revenue and Taxation Code by the application deadline date.
<b>Cash Match</b>	All successful applicants must provide a \$2 or \$3 (depending on project budget size) cash match for every \$1 the City provides. The cash match may be from private contributions, other local, state or federal government or earned income. Commission funding cannot be used as a cash match. See page 12 for more information.
<b>Debarment Status</b>	All applicants must certify that as of the application deadline they have not been debarred from entering into contracts with any government entity. This certification is part of the Intent to Apply form.
<b>State of California Good Standing</b>	Applicants must be in good standing with the Secretary of State and Franchise Tax Board. All required filings must be current and the status of the corporation must be active. <b>“Active”</b> status means that your corporation has not been dissolved, suspended, surrendered or forfeited.
<b>City of San Diego Good Standing</b>	Current and former contractors must have submitted all required paperwork by the applicable deadlines. Examples of required paperwork include current contract initiation components (Exhibit A, insurance documents, acknowledgement plan, etc.) and acceptable Final Report packages on completed contracts. <u>Review panels will be provided with and instructed to give consideration to information related to applicants not in compliance with current and/or prior contracts.</u> In addition, organizations awarded funding are subject to forfeiture of their award if all contract requirements are not submitted by the deadline(s) set forth in the award letter and/or contract.
<b>DUNS Number</b>	Applicants are required to have an active Dun & Bradstreet DUNS (Data Universal Numbering System) number. For more information: (866) 705-5711 <a href="http://www.dnb.com/US/duns_update/index.html">http://www.dnb.com/US/duns_update/index.html</a> <a href="http://fedgov.dnb.com/webform">http://fedgov.dnb.com/webform</a>

<b>Track Record</b>	The applicant must have a <b>three (3) year</b> history of ongoing arts and culture programming <b>within the City of San Diego</b> prior to the application deadline. The proposed project, however, may be a new one for the applicant.
<b>Location</b>	The proposed project must take place within the City of San Diego.
<b>Council Policy 100-04</b>	Contractors will comply with Council Policy 100-04, adopted by Resolution No. 282153 relating to the federally mandated Americans with Disabilities Act (ADA). Contractors and subcontractors will be individually responsible for their own ADA program.
<b>Council Policy 100-17</b>	Contractors will comply with Council Policy 100-17, which establishes that all City contractors must provide a drug-free work place and a drug education program for all employees.
<b>Non-Discrimination</b>	Contractors will comply with Title VII of the Civil Rights Acts of 1964, as amended; the California Fair Employment Practices Act; and any other applicable federal and state laws and regulations hereinafter enacted, as well those requirements addressed by the City's Non-discrimination in Contracting Ordinance (Municipal Code Section 22.3401-22.3417).
<b>Fair Labor Standards</b>	Applicants must comply with Fair Labor Standards and compensate professional performers, artists and other personnel at the prevailing local compensation level.
<b>Visual Art in Public Places</b>	Proposals for such projects, both permanent and temporary, must follow the Public Art Program policies and procedures.
<b>Acknowledgment of City Funding</b>	All organizations awarded funding must acknowledge the City of San Diego Commission for Arts and Culture according to guidelines set forth in the Commission's <i>Acknowledgement Policy</i> . Copies of this document are available upon request and will be provided with the award letter to those applicants awarded funding.

## Use of a Fiscal Sponsor

<b>Introduction</b>	If the applicant does not have nonprofit status, but meets all other requirements, it may apply using a nonprofit in good standing as the fiscal sponsor. The guidelines below provide Commission eligibility requirements as well as general information regarding the relationship, liabilities and legal and tax reporting requirements of a fiscal sponsor/sponsored applicant agreement. For more specific instruction, fiscal sponsors and their sponsored applicant should seek legal counsel and accounting advice to determine how best to structure their business relationship.
<b>Legal</b>	The fiscal sponsor must comply with the same legal requirements met by the nonprofit applicant.
<b>Location</b>	The fiscal sponsor must be based in San Diego County.
<b>Relationship</b>	The sponsored applicant must become employees or volunteers of the fiscal sponsor for the duration of the project. Project expenses must be paid directly by the fiscal sponsor to vendors and suppliers. All activities performed by the project personnel, including writing grant proposals or requesting donations, will be done so on behalf of the fiscal sponsor. All funds raised are the property of the fiscal sponsor.
<b>Liabilities</b>	Because the project is being conducted on behalf of the fiscal sponsor, the project activities create the same liabilities for the fiscal sponsor as would any other program. The fiscal sponsor is liable for the actions and omissions of the project personnel – whether employees or volunteers - within the scope of their project work. If the project has unpaid bills, borrows money, injures someone, damages property, infringes someone's copyright, or undertakes the obligation to supply goods or services to others – all these are the fiscal sponsor's liabilities.
<b>Tax Reporting</b>	Depending on the commitments made to grantors and donors, the fiscal sponsor may be required to treat money designated for the project as a restricted fund on its financial records and on its Form 990 return. Payroll tax returns must also be filed for employee compensation.

## Insurance Requirements

All Contractors must maintain the following:

### **Commercial General Liability Insurance**

- The ACORD certificate should show \$1,000,000 per occurrence; \$2,000,000 aggregate.
- A separate Additional Insured Endorsement page (CG 2010, CG 2026 or equivalent) naming the City of San Diego, its respective elected officials, officers, employees, agents and representatives as additional insured on your insurance should be referenced on the ACORD certificate and endorsement page and should be submitted as well.

### **Auto Liability Insurance**

- The ACORD certificate should show \$1,000,000.
- Auto Liability Insurance: A separate Additional Insured Endorsement page naming the City of San Diego, its respective elected officials, officers, employees, agents and representatives as additional insured on your policy should be referenced on the ACORD certificate and endorsement page and should be submitted as well.
- In the event that a Contractor does not currently own any vehicles AND the contractor has obtained, and shall maintain during the term of the Agreement, automobile insurance coverage for “hired autos” and “non-owned autos,” the contractor may complete and submit an “Auto Declaration Form” and is not required to purchase “Any Auto” automobile insurance. This form is available from the website.

### **Workers’ Compensation Employer’s Liability Coverage**

- The ACORD certificate should show \$1,000,000 in coverage for all staff employed under the agreement.
- A separate Certificate waiving the Right of Subrogation should be referenced on the ACORD certificate and Right of Subrogation page should be submitted as well. Note: State Fund Right of Subrogation will not appear on the ACORD certificate.
- If a contractor has no paid employees, the contractor may complete and submit a “Workers’ Compensation Waiver.” This form is available from the website.

Contracts will not be signed by City of San Diego officials until all insurance requirements are in place

## Matching Requirements and Maximum Requests

### Project Budgets greater than \$30,000

- **Matching Requirements:** Applicants with project cash expenses over \$30,000 must be able to match City funding at a 3:1 ratio: for every \$1 the City invests, the applicant must match that support with \$3 in **cash** funding.
- **Allowable Maximum Requests:** An applicant in this category may request one fourth (25%) of the proposed project's cash expenses.

### Project Budgets of \$30,000 or less

- **Matching Requirements:** Applicants with project cash expenses of \$30,000 or less must match City funding at a 2:1 ratio and up to 50% of the match may consist of in-kind donations.
- **Allowable Maximum Request:** An applicant in this category may request one third (33.3%) of the proposed project's cash expenses, and it must be able to demonstrate an amount equal to its request in cash contributions. The maximum amount that an organization with a project budget less than or equal to \$30,000 could request would be \$10,000. Either one of the following scenarios is acceptable:
  1. The organization could match that \$10,000 with \$20,000 in cash.  
OR
  2. The organization could match that \$10,000 with a minimum of \$10,000 in cash and the remainder (up to \$10,000) in in-kind contributions.

See page 31 for more information on in-kind contributions.

### Sources of Cash Match

The cash match may be from private contributions, other government sources or earned income. City funding cannot be used as a cash match.

<p><b>Applicants are strongly encouraged to request the maximum that they are allowed to request.</b></p>
---

## Getting Started

<b>Intent to Apply Form</b>	All new and returning applicants must complete an <i><b>Intent to Apply</b></i> Form by September 29, 2010. This form may be obtained from the Commission's website or by contacting staff.
<b>Forms</b>	<p>There are two versions of the CCSD application. The CCSD <b>Long Form</b> is the standard form that all new applicants and many returning applicants must submit. The CCSD <b>Short Form</b> rewards consistently high performing contractors with an opportunity to submit an abbreviated version of the application, saving preparation and processing time and money. Short Form Applications are not reviewed by a panel. Organizations submitting Short Forms maintain the rank they earned the last time they submitted a Long Form.</p> <p>After three (3) consecutive years of submitting a Short Form application, a Long Form application is required.</p>
<b>Long Form Eligibility Criteria</b>	<ol style="list-style-type: none"><li>1. First-time applicants or applicants that missed the FY 2011 application process must submit a Long Form application for a minimum three (3) year period.</li><li>2. Applicants who received a rank of 3 or lower for FY 2011 must submit a Long Form.</li><li>3. Applicants who have submitted a Short Form application for the past three years must submit a Long Form application this year.</li></ol>
<b>Short Form (Returning applicants only)</b>	<ol style="list-style-type: none"><li>1. The applicant has satisfactorily completed City contracts over a three (3) year period.</li><li>2. The applicant holds a rank of 3+ or higher.</li><li>3. The applicant presented the same project for three consecutive years, at the same site, with the same key staff.</li><li>4. The contractor has successfully met all of its current (e.g. an Exhibit A for a contract and insurance documents) and prior year obligations, including Final Report Packets.<ul style="list-style-type: none"><li>▪ FY11 Contract Components Deadline: August 31, 2010</li><li>▪ FY10 Final Report Deadline: September 30, 2010</li></ul></li></ol>

## How Awards are Determined

**Step 1:  
Panel  
Review** A Commission Advisory Panel (CAP) composed of community experts and Arts and Culture Commissioners reviews CCSD applications at meetings that are open to the public. The panelists evaluate all applications individually and as a group. The following factors may influence a panelist's rankings:

- Completeness, accuracy and overall quality of the application
- Current and past contractual performance (if applicable)
- Quality of the responses to the review criteria, previous panel comments and other sections
- Project budget and how accurately it supports the project goals and objectives
- Quality of the required and non-required support materials

The application review process takes place in two rounds. In Round One, panelists vote according to **a four-point ranking system described below**. The ranks are then averaged for an initial score. In Round Two, applicants are clustered by rank from the highest to lowest rank. Rank adjustments may take place when the panel finds an applicant out of place within the cluster. Panel comments and rank recommendations will be mailed to applicants. The applicant may appeal its rank if it meets one of the criteria listed on page 15.

**Four Point  
Ranking  
System** The ranks of 4 and 4- designate an applicant as the highest priority for funding. Applications ranked "4" are considered to be "model" in stature; and given the nature of the arts discipline or genre, and the resources of the community, etc. meet all the review criteria to the highest degree possible. If an organization has an average annual operating fund deficit of 5% or more for the two previously completed fiscal years, it cannot be ranked a "4". If there are no "model" applications, no "4" rankings should be given; this is not a grading curve but a rarefied achievement of near perfection given the criteria.

*The Ranks  
of 4*

*The Ranks  
of 3* The ranks of 3 (3+, 3 and 3-) are considered good. Some improvements or development are needed.

*The Ranks  
of 2* The ranks of 2 (2+, 2 and 2-) are considered marginally fundable. Funding, if available, may be awarded once all the "4" and "3" ranked applications are awarded funding. These applications have some merit, but do not meet the criteria in a strong or solid way.

*The Rank  
of 1* The rank of 1 is not fundable under any circumstance; inappropriate for Commission support, extremely marginal in quality, etc. This application would not receive funding even if the funding were available. Ineligible applications, such as those submitted after the deadline or with incomplete information, will not be reviewed by the CAP, but will receive a rank of "1".



<b>Step 2: Appeals Process (if necessary)</b>	<p>Written appeals may be made after the preliminary ranking and notification period. In a public hearing, the Commission considers appeals and votes on final recommendations.</p> <p>Appeals may be based solely on two possible grounds:</p> <ul style="list-style-type: none"> <li>▪ A material misstatement or misstatements by the review panel of factual information contained in the application such that it negatively influenced the panel's evaluation of the applicant's request for funding; and/or</li> <li>▪ Incorrect processing of the required application materials such that it negatively influenced the panel's evaluation of the applicant's request for funding.</li> </ul> <p>Note: Dissatisfaction with an application's denial or ranking is not sufficient grounds for an appeal. The appeals process is not a forum for correcting information that was incorrectly stated in, or omitted from, the application.</p>
<b>Step 3: Calculation of Funding</b>	<p>The Commission uses a formula to determine funding recommendations. The formula includes guidelines such as:</p> <ul style="list-style-type: none"> <li>▪ Applicants receiving the highest ranks receive the highest percentage of their request, applicants at the next level receive a lesser percentage, and so on, until available funding is exhausted.</li> <li>▪ Funding to a single organization will not exceed 10% of total available funds.</li> <li>▪ When an allocation computes to less than \$1,500, awards may be increased to a \$1,500 minimum.</li> <li>▪ Overall decreases and increases may be capped.</li> </ul>
<b>Step 4: Funding Committee</b>	<p>After the appeals process has been completed, final ranks and funding calculations are forwarded to the Commission Funding Committee for review. The Funding Committee makes funding recommendations based on panel rankings and other criteria determined by the Commission.</p>
<b>Step 5: Executive Committee</b>	<p>The Funding Committee's recommendations are reviewed by the Commission's Executive Committee which then forwards its recommendations to the full Commission.</p>
<b>Step 6: Full Commission</b>	<p>The full Commission reviews the entire process and makes its recommendations to the Mayor and City Council.</p>
<b>Step 7: Mayor and City Council</b>	<p>The Mayor and City Council have the final responsibility for approving all funding.</p>

## Preparing the Application

<b>Introduction</b>	To help us prepare your application for panel review, please adhere to the guidelines below. Make certain that your application package (originals and copies) is complete and submitted (hand delivered or postmarked) by the due date and time.
<b>Order of Materials</b>	Assemble the various sections of the application <b><u>in the order set forth on the checklist</u></b> and format requested. Failure to do so may result in the disqualification of your application or a low rank.
<b>Formatting Fonts, Point Size and Margins Paper Size</b>	<p>All sections of the application must be typewritten in black ink in an easy to read font and type size; we recommend 12 point CG Times or Times New Roman. Margins of at least one inch on all sides of the paper are encouraged.</p> <p>Submit all material (excluding program and marketing collateral materials) on 8 ½ inch by 11 inch white paper. Do not exceed the amount of space or pages allowed.</p>
<b>Printing</b>	Applications may be submitted either single-sided or double-sided, but please do not mix it up. Make it all single-sided or all double-sided – including support materials. For double-sided applications, it is permissible to leave the back sides of pages blank if the following page begins a new section of the application.
<b>Binding the Application</b>	Do not bind applications. <u>Do not use any staples, paper clips or any other binding.</u> 3-hole punch all the copies, but <u>do not</u> 3-hole punch the <u>original</u> . Place each copy of the application in a separate envelope.
<b>Audio-Visual Materials</b>	Label audio-visual materials clearly with the applicant name and descriptive title.
<b>Number of Copies to Submit</b>	<p><b><i>Long Form Applicants:</i></b> Submit an original application (signatures in blue ink) plus 13 copies: <b>14 envelopes total.</b></p> <p><b><i>Short Form Applicants:</i></b> Submit an original application (signatures in blue ink) plus 4 copies: <b>5 envelopes total.</b></p>

**Envelopes** Each complete application copy must be submitted in a separate envelope. 10” x 13” envelopes are the preferred size (organizations with unusually shaped or large amounts of support materials may need to use larger envelopes). With the envelope situated in the “portrait position” (shorter side to the top), label each envelope with the name of the organization in the upper right corner and the number of the application in the upper left corner, for example 1 of 14 (Original), 2 of 14, 3 of 14, etc.

**Where to deliver applications** Submit your application by the deadline to:  
**Commission for Arts and Culture**  
**1200 Third Avenue, Suite 924**  
**San Diego, CA 92101-4106**

The application can be downloaded from the Commission’s website at [www.sandiego.gov/arts-culture](http://www.sandiego.gov/arts-culture). Forms are available in Microsoft Word and pdf versions from the website.

A complete description of the panel review process and of the Funding Committee is located in the Commission Panel Handbook (available upon request).

**Note:** The checklist (**Form A-1** for Long Form applicants or **Form A-2** for Short Form applicants) sets forth the order in which the application must be submitted. This checklist is **required, must be signed by the Executive Director** and must appear as the first page of each copy of the application.

## Form A-1: Long Form Application Checklist

Name of Applying Organization: \_\_\_\_\_

### **Completing this form is NOT a substitute for reading the entire Guidelines publication.**

Please submit an original plus 13 copies of the following **in the following order**:  
Please 3-hole-punch all copies. DO NOT 3-hole punch the original.

#### **REQUIRED DOCUMENTS**

- ☐ Form A-1: Long Form Application Checklist (Authorized signature required)
- ☐ Form B: Application Cover Page
- ☐ Form C: Project Summary
- ☐ Form D: Mission Statement, Goals and Objectives
- ☐ Narrative Section (Refer to Guidelines)
- ☐ Table 1: Audience and Visitor Information
- ☐ Table 2: Project Income
- ☐ Table 3: Project Expenses
- ☐ Budget Notes
- ☐ Form E: Board Resolution (Authorized signature required)
- ☐ Key Staff and Volunteers Roster and Short Bios
- ☐ Board Roster (and/or project planning committee) and Short Bios (voting members clearly indicated and dated)
- ☐ Articles of Incorporation (**Include with the Original copy only**) Circle here if: **On File**
- ☐ Certificate of Tax-Exempt Status (**Include with the Original copy only**) Circle here if: **On File**

#### **NON-REQUIRED ATTACHMENTS**

*Applicants are highly encouraged to support and substantiate statements made in the Review Criteria Narrative with credible, relevant and current documentation, such as:*

- ☐ Program information, such as festival maps and brochures, teacher guides, student guides, sample curricula or lesson plans, sample evaluation instruments (no more than 3 samples)
- ☐ Marketing Plan and up to 3 samples of marketing materials – especially helpful for applicants planning to use their CCSD funds for marketing
- ☐ Websites (up to 3 printed pages from the website)
- ☐ Recent critical reviews or feature articles (no more than 3 clippings, no older than 3 years (10 years for national publications) with dates clearly indicated)
- ☐ Support letters (no more than 3; no older than 3 years)
- ☐ Work samples, such as publications or samples of other easy-to-package projects

#### **AUDIO-VISUAL DOCUMENTATION (OPTIONAL)**

*Accepted formats:*

- ☐ CD or DVD containing, but not limited to: PowerPoint slide shows, Website imagery, audio files, video files, photographic documentation

*Please note, these audio-visual materials will be viewed outside the panel meeting by application reviewers and will **not** be returned.*

#### **EXECUTIVE DIRECTOR'S CERTIFICATION:**

By checking every required box above and by signing below, I certify that this application is complete, in the correct order and reviewed by me.

Printed Name and Title: \_\_\_\_\_

Signature: \_\_\_\_\_

## Form A-2: Short Form Application Checklist

Name of Applying Organization:	
--------------------------------	--

**Completing this form is NOT a substitute for reading the entire Guidelines publication.**

Please submit an original plus 4 copies of the following **in the following order**:

Please 3-hole-punch all copies. DO NOT 3-hole punch the original.

☐ The following obligations have been met:

- FY 2011 Contract Initiation Components by August 31, 2010
- All required insurance documents are current
- FY 2010 Final Report submitted by September 30, 2010 (excluding audit, if applicable)

### REQUIRED DOCUMENTS

- ☐ Form A-2: Short Form Application Checklist (Authorized signature required)
- ☐ Form B: Application Cover Page
- ☐ Form C: Project Summary
- ☐ Form D: Mission Statement, Goals and Objectives
- ☐ Narrative Section (Refer to Guidelines)
- ☐ Table 1: Audience and Visitor Information
- ☐ Table 2: Project Income
- ☐ Table 3: Project Expenses
- ☐ Budget Notes
- ☐ Form E: Board Resolution (Authorized signature required)
- ☐ Key Staff and Volunteers Roster and Short Bios
- ☐ Board Roster (and/or project planning committee) and Short Bios (voting members clearly indicated and dated)

### EXECUTIVE DIRECTOR'S CERTIFICATION:

By checking every required box above and by signing below, I certify that this application is complete and has been reviewed by me.

Printed Name and Title: \_\_\_\_\_

Signature: \_\_\_\_\_

## Form B: Application Cover Page

If an organization is using a fiscal agent, complete this form twice – once for the fiscal agent and once for the organization implementing the project.

Circle one... This page is for:	The applying organization (no fiscal agent involved)	The implementing organization using a fiscal agent	The fiscal agent
------------------------------------	---	--	------------------

Legal Name of Organization	
Mailing Address	
City, State, Zip	
City Council District	
Phone	
Fax	
Email	
Website	
DUNS Number	

Contact Person/Project Mgr.	
Title	
Phone	
Fax	
Email	

Chief Executive	
Title	
Phone	
Fax	
Email	

Please provide the following for the person who is authorized to sign contracts:

Name	
Title	
Phone	
Fax	
Email	

Circle One:

Long Form	Short Form
-----------	------------

## Form C: Project Summary

Name of Organization	
----------------------	--

	Annual Operating Income (last completed year)	Closing Date of Fiscal year
Implementing Organization		
Fiscal Agent (if applicable)		

Title of Project	
Projected Income	
Projected Expenses	
Amount Requested	
Amount of Match	
Project Dates	
Project Location (Exact and Complete Address AND City Council District)	
Brief Description of Project: (See example below)	

	Most Recently Completed – Actual (if same as proposed)	Proposed Project - Estimate
Total Attendance		
Admission Fee for Participants		

Example of “Brief Description”:

*The 12th annual Main Street Arts Festival will be held on Main Street between Avenues A and J in the Parkview section of San Diego on February 12 and 13, 2012 from 9 am to 9 pm both days. This free festival features the music, dances and food of the many cultural groups that live in the Parkview area. There will also be a children's play area and booths featuring community social services providers.*

If the project occurs in more than the one location identified above, please provide the exact and complete address and City Council District for each location (attach a separate page if necessary).

Second Location	
Third Location	

## Form D: Mission Statement Goals and Objectives

Please review pages 23-24 before completing this form.

Name of Organization	
----------------------	--

Organizational Mission Statement:

Project Goal 1:

Measurable Objective 1:

Measurable Objective 2:

Measurable Objective 3:

Etc.

Project Goal 2:

Measurable Objective 1:

Measurable Objective 2:

Measurable Objective 3:

Etc.

Project Goal 3:

Measurable Objective 1:

Measurable Objective 2:

Measurable Objective 3:

Etc.

Continue the format identified above.



## Mission Statement, Project Goals and Objectives

### Instructions

Using Form D or similar format, provide your **organization's** mission statement and the goals and objectives of your proposed **project**.

If your project receives funding, the list of objectives will become the terms of your contract with the City (Exhibit A). **Make sure your objectives correspond with your narrative and are supported by your budget (see also "Budget Notes," page 30).** The following information is provided to assist you in completing Form D.

**Do not include these explanations and examples with your application.**

### Mission Statement (for the organization)

- A board-approved statement that articulates a vision
- Brief and easily stated
- Sets boundaries which indicate what you do, or do not do
- Tells who your customers are
- Explains in broad terms what you do for your customers
- Approximately 25-30 words in length

### Goals (for the project)

- Broad statements that address general future accomplishments
- Relate your project to an identified problem or need
- Written in terms of the outcomes of a project or service which you hope to achieve (how things should be)
- No more than 1-2 sentences in length
- Usually multiple goals are needed to achieve a project
- Each goal should have supporting objectives

### Measurable Objectives (for the project)

- Describe the means to achieve a project goal in terms that are measurable
- Explain the specifics of the methods to be used for the outcomes expected
- Describe what you are going to accomplish, who and how many will be served and when they will receive the service
- Should be one (1) sentence in length
- Typically a goal requires more than one objective

## **Examples of Mission Statements, Goals and objectives**

The following examples are for illustrative purposes only. They are not intended to represent a complete response to Form D.

### **Example 1:**

#### **Mission Statement**

The Uptown Community Development Corporation seeks to promote an economic, social and cultural environment that enhances the quality of life for Uptown residents and visitors.

Goal 1: To create and implement programs and services in partnership with a wide range of Uptown businesses, social service organizations and educational institutions.

Measurable Objective 1: Co-host the annual Uptown Arts Festival in the fall in collaboration with the Parks and Recreation Center and Uptown Merchant's Association to attract up to 5,000 visitors and 100 Uptown businesses.

### **Example 2:**

#### **Mission Statement**

The Mission of the San Diego Winter Festival is to attract tourists to San Diego during the month of December and to provide tourists and residents with a variety of world class and community-based multicultural performances.

Goal 1: Produce the Festival

Measurable Objective 1: Ensure that the festival grounds will be staffed and open to the public from Noon to 9 PM on Saturday, December 19 and from Noon to 5 PM on Sunday, December 20, 2011.

Measurable Objective 2: Present twenty-five performances over the two day period featuring ten performers or ensembles representing five different cultures.

Goal 2: Attract audiences from Mexico

Measurable Objective 1: Contract with at least one professional ensemble from Mexico to perform at the festival.

Measurable Objective 2: Contract with at least one youth ensemble from Mexico to perform at the festival.

## Form E: Board Resolution

Name of Organization \_\_\_\_\_

Resolution of the Board of Directors of the aforementioned organization approving the application for Creative Communities San Diego Program Funding (CCSD) from the City of San Diego Commission for Arts and Culture for Fiscal Year 2012.

WHEREAS, Chapter III, Article 5, of the San Diego Municipal Code provides for the imposition of a tax on transient occupants of hotel rooms in the City of San Diego, the proceeds of which are to be used for the promoting of the City of San Diego, including cultural purposes, and for certain other purposes as the Council may direct; and

WHEREAS Council Policy 100-03 sets forth guidelines, standards and procedures for the allocation and expenditure of TOT funds; and

WHEREAS, the aforementioned organization is a legally constituted nonprofit corporation completely directing and in control of its own affairs through its own officers or members;

NOW, THEREFORE BE IT RESOLVED, that the Board of Directors of the aforementioned organization, hereby:

1. Approves filing an application for Creative Communities San Diego funding for the City's Fiscal Year 2012;
2. Certifies that said organization understands Council Policy 100-3 and will comply with the guidelines, standards and procedures thereof;
3. Appoints the person indicated as follows as its agent to conduct all negotiations; execute and submit all documents including but not limited to applications, contracts, amendments, billing statements, and so on which may be necessary to operate the aforementioned organization;

Name of authorized agent and title \_\_\_\_\_

4. Certifies support of the organizational goals and objectives as outlined in the accompanying application;
5. (For FY 2012 CCSD Long Form Applicants Only): Certifies that both the chief elected and chief executive officers have read the FY 2011 CCSD Panel Comments (if applicable).

Chief elected officer initial here: \_\_\_\_\_

Chief executive officer initial here: \_\_\_\_\_

Adopted [insert date]: \_\_\_\_\_

\_\_\_\_\_  
Chief Elected Officer Printed Name and Signature (please specify title)

\_\_\_\_\_  
Chief Executive Officer Printed Name and Signature (please specify title)

# Long Form Application

## Narrative

### Applicant Background and Qualifications

(1 page maximum)

1. Describe your organization, its existing programs and services and three-year history. Discuss your organizational structure – the role of the board of directors, volunteers and paid staff.
2. Describe any previous experience your organization has had in planning and implementing projects that are the same as or similar to the one proposed in this application. Provide any information that will help the panel assess the artistic or technical expertise of the people working on the project. Provide a brief evaluation of your most recently completed project if it is the same as or similar to the one being proposed.
3. Are any of your board members also paid staff? The Commission generally disapproves of paid staff on boards. If your organization supports this practice, please provide the rationale for your decision to do so.
4. Are any of your board members also paid vendors including contractors, consultants, etc? If so, please provide the rationale for your decision to do so.
5. Are any of your board members also related to each other or related to any staff member, contractor or vendor? If so, please provide the rationale for your decision to do so.
6. What steps has your organization taken to prohibit employees, volunteers, or board members from using their positions for a purpose that is, or that gives the appearance of, being motivated by the desire for private gain for themselves or others, particularly those with whom they have family, business, or other relationships? Possible steps include, but are not limited to, language in your by-laws, stand-alone conflict of interest statements, and training board members and staff.
7. **(Fiscal Sponsors Only)** Briefly describe your organization, its existing programs and services and history. Referring to the eligibility requirements of the guidelines (page 10), briefly outline the structure of the working relationship between your organization and the sponsored applicant as it will relate to the proposed project.

## Project Details

(2 page maximum)

An eligible project is the arts and/or culture activity proposed by the applicant for funding; it should address the outcomes of the Creative Communities San Diego program (page 4).

Eligible projects are typically one event or a series of events united by a single theme or purpose and typically of limited duration. Applicants should be careful not to try to make general operations look like a project or to define a project too broadly. Applicants should consult with Commission staff to confirm that their proposed activity qualifies as a project if they have any doubts.

**Because funding for CCSD projects is limited, applicants should keep in mind that projects are competing against each other, and proposed projects are often of a similar nature, for example, street festivals. It is very important, therefore, that each applicant clearly describe what makes their project unique and deserving of funding.** Applicants should carefully describe who the project serves, how and what services it provides and who the primary service providers are. Do not assume that the name of the project and the names of the fiscal sponsor, community partners and/or applicant organization are sufficient to define a project.

1. Describe your project:
  - Provide a brief history of the project. How and by whom was the project idea conceived?
  - What activities are you planning? When (dates, times, etc.) where, and how often (daily, weekly, etc.) will activities take place?
2. Describe the project personnel – administrative and artistic – and the artistic or technical expertise they bring to the project. If the project personnel have not been determined, describe the process and criteria for their recruitment and selection. Describe potential partners (organizations or groups) and how you will work together.
3. (First time applicants and new projects only) Provide specific evidence that helps the panel assess your organization's capacity to fulfill the goals of this new project.
4. Describe the neighborhood and target population your project will serve:
  - What are the geographic boundaries of the neighborhood and the demographics (median age, income, ethnicity, etc.) of the residents and target population?
  - What factors motivated you to work in this target population? What community needs does your project address?
  - If applicable, how will you engage the target population in the planning and implementation of the project?
5. Describe your marketing and community outreach activities:
  - How will you make your target population aware of the project and encourage participation?

- What steps will you take to encourage broad participation, particularly among those with physical disabilities, language, cultural, economic or other barriers to participation?

### **Intended Outcomes - Project Evaluation**

(1/2 page maximum)

1. Specify and discuss how your project will achieve one or more of the CCSD Intended Outcomes as listed in the Guidelines (page 4).
2. For Regionally Significant Events (projects with expenses over \$100,000), describe how your project will achieve at least three of the Intended Outcomes as listed in the Guidelines (page 4).

### **Budget**

(1/2 page maximum)

1. How will CCSD funding be used to support your project?
2. What are your plans to raise the required matching funding?
3. What will you do if you receive less than the amount requested?
4. If you are projecting an event surplus, describe how you intend to use the surplus.
5. The Commission generally disapproves of non-project-specific (general operating) expenses (see page 42 for a definition of general operating costs) including/or fiscal sponsor fees in excess of 10% of the project budget and may adjust a funding request accordingly when it occurs. If your project budget does not conform to this goal, please provide an explanation.
6. **Admission Fees:** If you are planning to charge fees for admission to or participation in an event or program, please use this section of the application to detail all such fees.

### **Regionally Significant Events**

Projects with expenses over \$100,000

(2 additional pages maximum)

1. Explain how the project is significant to the San Diego region.
2. What marketing strategies will you use to attract visitors from out of town?
3. What impact do you anticipate your project will have on TOT? What methods does your organization use to measure this impact?
4. In what ways has your event excelled in terms of local, regional or national attention?
5. What strategies do you implement to ensure the quality of your event, such as formal auditions for performers, exhibit juries or other policies and practices?
6. If you are projecting an event surplus, describe how you intend to use the surplus.
7. Given the significance of your event and competition from other equally significant special events throughout the region, what steps have you taken to insure that your event date is the most opportune or least conflicting date and time of the year?

## Response to Panel Comments (FY11 Long Form Applicants Only)

(1 additional page maximum)

Respond to last year's panel comments. Include evidence of any change in programming or management that was made as a result of panel recommendations. The Commission office makes available last year's panel comments upon request.

### Audience and Visitor Information

Please complete Table 1 and answer the following questions.

(1 additional page maximum for your answers to the following questions)

1. How did you obtain the figures in Table 1?  
For example, how did you arrive at your total attendance...by counting heads at a gate, by counting ticket stubs, police estimate, etc?
2. If your projections increased or decreased from the prior year, please explain the conditions that will cause the change, for example increased marketing, change of venue or date, etc.

### Table 1: Audience and Visitor Information

In the table below, enter the requested data for your last completed project (Column B) and your projections for FY2012 (July 1, 2011 – June 30, 2012).

If you have not yet completed your project for FY2011 (July 1, 2010 – June 30, 2011), you will enter FY2010 (July 1, 2009 – June 30, 2010) information in Column B and FY2012 projections in Column C and report nothing for FY2011.

Column A	Column B	Column C
	Last Completed Project	Projected
Total Attendance		
Single tickets or admissions sold		
Free tickets or admissions		
Number of Tourists *		
Number of Paid Participants (musicians, actors, etc.)		
Number of Volunteers		
Number of Vendors** (if applicable)		
Price of tickets		

\*A **tourist**, in general, is a person who travels more than 50 miles to visit San Diego or who travels to San Diego from Mexico, or a person who pays a Transient Occupancy Tax.

\*\*A **vendor** is a person or an organization that provides goods or services to the general public as a feature of your project. For example, the business that sells popcorn at your Arts Festival is a vendor for the purposes of this application, but the business that sells you signage for the event is not.

## **Budget Notes (no page limit)**

**Introduction** The Income and Expense Budget Summaries (Table 2 and Table 3) provide the panel with a clear financial picture of the proposed project. The Budget Summary columns (Completed, Current, and Projected) align with the City of San Diego’s fiscal years, which begin July 1 and end June 30. If applicable, proposals should present a three-year overview of their project’s financial history – the last completed project budget (if applicable), the current budget for projects that may be in the planning stages or completed since July 1, 2010, and the projected year budget, for the proposed project to occur July 1, 2011 – June 30, 2012. New projects should present the current (if available) and projected year budgets only. The data you submit must be the most accurate and final information that is available at the time the application is completed.

**General Operating Expenses**

1. Expenses to be reimbursed with CCSD funds should be assignable directly to the proposed project.
2. As previously set forth on page 28, expenses for costs not wholly incurred specifically for the proposed project, such as the rent or overhead of facilities where applicants normally conduct business or the rent of equipment already owned by the applicant or salaries of full time staff who are employed to perform tasks other than those specifically related to the project budget should not exceed 10% of the total project expenses.
3. Some general operating expenses may be allowed on a case-by-case basis. If in doubt, please consult Commission staff for advice on allowable expenses.

**Required Budget Notes**

1. An itemization of lines that include multiple sources, for example, multiple foundation contributions
2. Explanations of a change of 10% or more from one year to the next on any line
3. How much money are you projecting to spend on personnel for this project who also are being paid for non-project-specific responsibilities, for example, an executive director, marketing director, etc? This amount represents what percentage of the total project budget? See note #2 under “General Operating Expenses” above and respond if applicable.
4. A clarification of circumstances that might appear problematic; for example: to explain why certain figures appear large or small for a project of your scope
5. An explanation of “Other” Income (all sources) and “Other Expenses (only those to be paid for with CCSD funds) line items
6. A breakdown of artistic expenses by artistic discipline (dance, music, theatre, visual arts, etc.) Please title this list: “Annotation of Line 20.

**How to Format** Each budget note should be preceded with a label, for example, “Line 5”, so that there is a clear relationship between a given note and the budget line number to which that note refers.



<b>Alignment of Budget, Goals, and Narrative</b>	<b><u>Make sure the budget supports and aligns with the goals, objectives and the narrative. For example, if you talk about hiring a marketing professional, make sure you have included an amount on the “Personnel/Professional” line (Line 22) of your budget. Provide a brief description, if necessary, to explain any income or expense line items that may be confusing to a panelist.</u></b>
<b>In-Kind Contributions</b>	<p>In order to provide greater support to small, community-based projects, the Commission allows applicants with project budgets of \$30,000 or less to claim the value of in-kind contributions as part of their cash match. For example, an applicant may propose a project requiring \$30,000 in contributed and earned income to meet all expenses. Their cash match requirement is at a 2:1 ratio. Therefore, for every \$1 the City invests, the applicant must demonstrate that it can invest \$2. Under this scenario, the applicant will be required to show \$20,000 in projected contributed and earned income. Up to 50% of the \$20,000 total income, or \$10,000 can be in-kind.</p> <p>In-kind donations may be durable or non-durable goods, professional services or discounted or free space and rentals. Applicants may not claim their own services and time as in-kind. Also, under these guidelines, artists may not donate their services.</p> <p><u>Note:</u> In-kind line items must include an attached list detailing the name and address of the in-kind donor, a description of the donation and a statement verifying if the donation is proposed or confirmed.</p>

## Budget Definitions

### Income

#### Contributed

---

1. **Federal Government:** Cash support from grants or appropriations by federal agencies, such as the National Endowment for the Arts, or National Endowment for the Humanities, or block grant funding.
2. **State Government:** Cash support from grants or appropriations by state agencies, such as the California Arts Council.
3. **CCSD Funds:** Actual amount received (FY10) or awarded (FY11) or amount requested for FY12.
4. **Other City of San Diego Allocations:** Cash support from other City of San Diego sources.
5. **Other Local/Municipal Government:** Cash support from grants or appropriations by other cities, counties, or regional agencies, including the San Diego County Enhancement Fund and the Port of San Diego.
6. **Individual:** Cash support from individuals, e.g., donations from patrons, board members, cash-on-hand, etc.
7. **Business/Corporate Contributions:** Cash support from businesses or corporate foundations.
8. **Foundations:** Cash support from grant-giving nonprofit agencies, such as private or community foundations.
9. **Fundraising:** Includes gross proceeds from benefits, or other special events. Include cash contributions from guilds and auxiliaries.
10. **In-Kind Contributions:** (Applies only to projects costing \$30,000 or less): Include the cash value of in-kind fees and services, durable and non-durable goods, facility or equipment rental, etc. Must equal the sum of In-kind personnel and In-kind operating expenses and requires documentation.
11. **Other:** Underwriting, special commissions and any other form of contributions not mentioned above.
12. **Total Contributed:** The sum of lines 1-11.

#### Earned

---

13. **Admissions:** Include revenue from admissions, ticket sales, subscriptions, or registration fees, etc.
14. **Contracted Services:** Include revenue from contracted activities, such as performances or residencies, etc.
15. **Tuition/Workshops:** Revenue from sale of services (usually to individuals) such as classes, workshops, gallery tours, training sessions.
16. **Product Sales/Concessions:** Revenue from other sources, such as catalog and t-shirt sales, advertising space in programs, booth rentals, parking fees, refreshment, etc.
17. **Other:** (please specify)
18. **Total Earned:** Sum of lines 13-17.
19. **Total Income:** Add lines 12 and 18.

## Expenses

### Personnel

---

20. **Artistic:** Include, but are not limited to, actors, dancers, musicians, visual artists, etc. (see definition on page 41). Please provide a breakdown of artistic expenses by artistic discipline (dance, music, theatre, visual arts, etc.) Please title this list: "Annotation of Line 20."
21. **Entertainment:** Includes (but is not limited to) fireworks displays, caricature drawings, balloon creatures, meandering cartoon characters, face painting, animal rides, petting zoos, or carnival games. (see definition on page 42)
22. **Administrative/Professional:** Includes, but is not limited to program and managing directors, business managers, and all other personnel involved with the production and administration of the project.
23. **Technical Production:** Includes, but is not limited to technical directors, costume, lighting and sound crew, stage managers and stage hands, or any other personnel involved with the technical production of the project.
24. **In-Kind Personnel:** The cash value of donated professional services. The total In-Kind Personnel and In-Kind Operating expenses must equal the In-Kind Contributions on line 10 of the Income Budget Summary.
25. **Other:** Includes all personnel not included in any of the lines above.
26. **Total Personnel:** The sum of lines 20-25.

### Operating

---

27. **Rent and Facility Expenses:** Rental of office space, rehearsal facilities, theaters, halls, galleries, etc. also overhead for basic utilities, such as phone, cable, electricity, water, etc.
28. **Materials and Supplies:** Durable and non-durable goods used in the implementation of the project.
29. **Marketing:** Marketing, publicity and promotion costs, such as newspaper, radio and television advertising, printing and mailing of brochures, flyers, posters and banner production, or hospitality associated with promotion, etc.
30. **Fundraising:** Total cost of fundraising activities. Fundraising expenses should relate to fundraising income line-itemed in Contributed Income section of Budget Summary.
31. **In-Kind Operating:** Include the value of donated goods and services. The total In-Kind Personnel and In-Kind Operating expenses must equal the In-Kind Contributions on line 10 of the Income Budget Summary and requires documentation.
32. **Other:** Include interest charges, liability insurance, miscellaneous operating expenses not included above.
33. **Total Operating:** Sum of lines 27-32.
34. **Total Expenses:** Add lines 26 and 33.

Name of Organization	
----------------------	--

## Table 2: Project Income

1. Do not change, alter or combine line items.
2. Round all figures to the nearest dollar.
3. Leave line-items blank when there is no activity. Do not delete lines.
4. Request the maximum amount for which you are eligible (Line 3).

A	Column B	Column C	Column D	Column E
		Completed	Current	Projected
		7-1-09 to 6-30-10	7-1-10 to 6-30-11	7-1-11 to 6-30-12
	<b>Contributed</b>			
1	Federal Government <sup>1</sup>			
2	State Government <sup>1</sup>			
3	CCSD Funds <sup>1</sup>			
4	Other City of San Diego <sup>1</sup>			
5	Other Local/Municipal Government <sup>1</sup>			
6	Individual Contributions			
7	Business/Corp. Contributions			
8	Foundations			
9	Fundraising			
10	In-Kind Contributions <sup>2</sup>			
11	Other <sup>3</sup>			
12	Total Contributed			
	<b>Earned</b>			
13	Admissions <sup>4</sup>			
14	Contracted Services			
15	Tuition/Workshops			
16	Product Sales/Concessions			
17	Other <sup>3</sup>			
18	Total Earned			
19	Total Income			

<sup>1</sup> All government contributions require budget notes.

<sup>2</sup> In-Kind contributions (which are to be shown ONLY FOR projects with expenses budgets of \$30,000 or less) require an attachment itemizing the contributions which includes the names and addresses of the In-Kind donors, a description of their donation and a categorization of the donation as proposed or confirmed.

<sup>3</sup> "Other" contributions require an itemized list of sources and amounts.

<sup>4</sup> If an admission is charged or if there are fees to participate, these admissions and/or fees must be detailed in your budget notes.

Name of Organization	
----------------------	--

**Table 3: Project Expenses**

A	Column B	Column C	Column D	Column E	Column F
					CCSD funds
		Completed FY10	Current FY11	Projected FY12	Projected FY12
		7-1-09 to 6-30-10	7-1-10 to 6-30-11	7-1-11 to 6-30-12	7-1-11 to 6-30-12
	<b>Personnel</b>				
20	Artistic <sup>4</sup>				
21	Entertainment				
22	Administrative/Professional				
23	Technical/Production				
24	In-Kind Personnel <sup>5</sup>				
25	Other <sup>6</sup>				
26	Total Personnel				
	<b>Operations</b>				
27	Rent and Facility Expenses				
28	Materials and Supplies				
29	Marketing				
30	Fundraising				
31	In-Kind Operating				
32	Other <sup>6</sup>				
33	Total Operating				
34	Total Expenses				
35	Total CCSD <sup>7</sup>				

<sup>4</sup> Artistic Expenses include payments to actors, dancers, musicians, visual artists, etc. In your budget notes, provide a breakdown of these expenses by artistic discipline, i.e. how much for actors, how much for dancers, etc. Title this list “Annotation of Line 20.”

<sup>5</sup> The Total Value of In-Kind Expenses (Line 25 + Line 32) must equal the value of In-kind Contributions (Project Income, Line 10). These expenses should be shown ONLY FOR projects with budgets of \$30,000 or less.

<sup>6</sup> “Other” Expenses to be paid for with CCSD funds (Column F) require an itemized list of expenses and amounts.

<sup>7</sup> The CCSD Total in Column F should equal the CCSD Request (Line 3, Table 2) in Column E

**Support Materials**

(Materials will not be returned.)

**Required**

- Board roster and/or project planning committee roster
- Biographies of key staff and volunteers
- Articles of Incorporation (if not already on file)
- Certificate of tax-exempt status (if not already on file)

**Non-Required**

- Program information, such as curricula or training guides
- Marketing plans
- Marketing and outreach materials, such as brochures and flyers
- Websites (up to 3 pages of printout from the website)
- Recent critical reviews or feature articles (no more than 3 clippings. No older than three years, except for national publications)
- Work samples, such as publications or samples of other easy-to-package projects
- Support letters (no more than 3; no older than 3 years)
- Digital audio/visual materials, i.e. CDs or DVDs.

# Short Form Application

**Introduction** The CCSD Short Form process rewards consistently high performing contractors with an opportunity to submit an abbreviated version of the application, saving preparation and processing time and money.

Organizations that meet the Short Form eligibility criteria have complied with past CCSD contractual requirements and demonstrated over time that their operations are fiscally and managerially strong and programming is of the highest artistic quality.

Applicants must verify Short Form eligibility with Commission program staff prior to completing proposals. Commission staff reserves the right to designate Short Form eligibility based on organization stability, and management and development issues determined outside the application process.

Please review the guidelines in its entirety as information may have changed. Failure to follow instructions may cause disqualification from Short Form eligibility.

Short Form applicants must adhere to the same policies and procedures as Long Form applicants. Applications are reviewed by staff for completeness and compliance with procedure.

Applicants will receive advance notice of funding to be recommended to the Mayor and City Council. After funding recommendations are approved by City Council, award announcements will be made.

- Eligibility**
- The organization applied for and was awarded CCSD funding in all three of the three most recent funding cycles.
  - The organization either received a rank of 3+ or higher in FY11 OR submitted a Short Form Short in FY11.
  - The organization presented the same program or event for three consecutive years, at the same site, with the same key staff.

**Required Forms**      **Please refer to the Short Form Checklist (Form A-2) for the proper order in which to assemble and submit your application.**

All of the following are required components of the Sort Form Application:

- Form A-2: Application Checklist (Short Form) (page 19)
- Form B: Application Cover Page (page 20)
- Form C: Project Summary (page 21)
- Form D: Mission Statement, Project Goals and Objectives (pages 22-24)
- Form E: Board Resolution (page 25)
- Table 1 (page 29)
- Table 2 (page 34)
- Table 3 (page 35)

**Required Attachments**

- Board roster and/or project planning committee roster
- Biographies of key staff and volunteers
- Articles of Incorporation (if not already on file)
- Certificate of tax-exempt status (if not already on file)

## **Narrative**

### **Board Composition and Policies**

Are any of your board members also paid staff? The Commission generally disapproves of paid staff on boards. If your organization supports this practice, please provide the rationale for your decision to do so.

Are any of your board members also paid vendors including contractors, consultants, etc? If so, please provide the rationale for your decision to do so.

Are any of your board members also related to each other or related to any staff member, contractor or vendor? If so, please provide the rationale for your decision to do so.

What steps has your organization taken to prohibit employees, volunteers, or board members from using their positions for a purpose that is, or that gives the appearance of, being motivated by the desire for private gain for themselves or others, particularly those with whom they have family, business, or other relationships? Possible steps include, but are not limited to, language in your by-laws, stand-alone conflict of interest statements, and training board members and staff.

### **Outcomes and Project Evaluation**

Specify and discuss how your project will achieve one or more of the CCSD Intended Outcomes as listed in the Guidelines (page 4).



### **Regionally Significant Events**

For Regionally Significant Events (projects with expenses over \$100,000), describe how your project will achieve at least three of the Intended Outcomes as listed in the Guidelines (page 4).

### **Use of Surplus**

If you are projecting an event surplus, describe how you intend to use the surplus.

### **Response to Panel Comments**

Respond to last year's panel comments (if applicable). Include evidence of any change in programming or management that was made as a result of panel recommendations. The Commission office makes available last year's panel comments upon request.

## **Budget Notes (no page limit)**

**Introduction** The Income and Expense Budget Summaries (Table 2 and Table 3) provide the panel with a clear financial picture of the proposed project. The Budget Summary columns (Completed, Current, and Projected) align with the City of San Diego's fiscal years, which begin July 1 and end June 30. If applicable, proposals should present a three-year overview of their project's financial history – the last completed project budget (if applicable), the current budget for projects that may be in the planning stages or completed since July 1, 2010, and the projected year budget, for the proposed project to occur July 1, 2011 – June 30, 2012. New projects should present the current (if available) and projected year budgets only. The data you submit must be the most accurate and final information that is available at the time the application is completed.

**General Operating Expenses**

1. Expenses to be reimbursed with CCSD funds should be assignable directly to the proposed project.
2. As previously set forth on page 28, expenses for costs not wholly incurred specifically for the proposed project, such as the rent or overhead of facilities where applicants normally conduct business or the rent of equipment already owned by the applicant or salaries of full time staff who are employed to perform tasks other than those specifically related to the project budget should not exceed 10% of the total project expenses.
3. Some general operating expenses may be allowed on a case-by-case basis. If in doubt, please consult Commission staff for advice on allowable expenses.

**Required Budget Notes**

1. An itemization of lines that include multiple sources, for example, multiple foundation contributions
2. Explanations of a change of 10% or more from one year to the next on any line
3. A clarification of circumstances that might appear problematic; for example: to explain why certain figures appear large or small for a project of your scope

4. An explanation of “Other” Income (all sources) and “Other Expenses (only those to be paid for with CCSF funds) line items
5. A breakdown of artistic expenses by artistic discipline (dance, music, theatre, visual arts, etc.) Please title this list: “Annotation of Line 20.

**How to  
Format**

Each budget note should be preceded with a label, for example, “Line 5”, so that there is a clear relationship between a given note and the budget line number to which that note refers.

**Alignment of  
Budget,  
Goals, and  
Narrative**

**Make sure the budget supports and aligns with the goals, objectives and the narrative. For example, if you talk about hiring a marketing professional, make sure you have included an amount on the “Personnel/Professional” line (Line 22) of your budget. Provide a brief description, if necessary, to explain any income or expense line items that may be confusing to a panelist.**

**In-Kind  
Contributions**

In order to provide greater support to small, community-based projects, the Commission allows applicants with project budgets of \$30,000 or less to claim the value of in-kind contributions as part of their cash match. For example, an applicant may propose a project requiring \$30,000 in contributed and earned income to meet all expenses. Their cash match requirement is at a 2:1 ratio. Therefore, for every \$1 the City invests, the applicant must demonstrate that it can invest \$2. Under this scenario, the applicant will be required to show \$20,000 in projected contributed and earned income. Up to 50% of the \$20,000 total income, or \$10,000 can be in-kind.

In-kind donations may be durable or non-durable goods, professional services or discounted or free space and rentals. Applicants may not claim their own services and time as in-kind. Also, under these guidelines, artists may not donate their services.

Note: In-kind line items must include an attached list detailing the name and address of the in-kind donor, a description of the donation and a statement verifying if the donation is proposed or confirmed.

## **Definitions**

### **Access**

Efforts which enable and encourage individuals to take advantage of arts and culture programs that they may not otherwise participate in due to economic, physical or geographic constraints or cultural differences.

### **Applicant**

An eligible, legally constituted nonprofit organization responsible for implementing the project according to the terms of the contract. Fiscal responsibility may default to the fiscal sponsor when the applicant has not acquired tax-exempt status. Applicants become “Contractors” after an Agreement is approved.

### **Annual Operating Income**

The Annual Operating Income (AOI) is the total amount of Contributed and Earned Income from the applicant group’s last completed fiscal year. This figure, which is also shown on the Application Cover Page, is not necessarily limited to the amount of the project itself. If a group raises money for and engages in activities in addition to those directly related to the project, this larger amount is your organization’s AOI.

### **Artistic Expenses**

Art is usually designed to represent ideas and emotions, in a manner that triggers a degree of reflection on the part of audiences or spectators. Art may carry some level of risk, in that it is not always created to appeal to the largest number of people. Art includes (but is not limited to) dance, design, folk art, literature, media arts, music, opera, musical theatre, theatre and visual arts. As applied in the funding process, art is the development and presentation of artistic elements in a manner that reflects levels of quality, accessibility, diversity and financial stability.

### **City Council District**

There are eight (8) City of San Diego Council Districts. Your project or event must occur in one or more Council District(s). Refer to the San Diego City Council District Maps to determine other community organizations by City Council District. Locate and download maps on-line at: <http://www.sandiego.gov/directories/government.shtml>

### **Community**

Community describes a unit of social organization based on some distinguishing characteristic of affinity: proximity (the North Park community), belief (the Jewish community), ethnicity (the Latino community) profession (the medical community) or orientation (the Gay community).

### **Culture**

Culture in its broadest, anthropological sense includes all that is fabricated, endowed, designed, articulated, conceived or directed by human beings, as opposed to nature. Culture includes both material elements (buildings, artifacts, etc.) and immaterial ones (ideology, value systems, and languages).

**Cultural Tourism**

Travel with a primary purpose to experience the arts, heritage, cultures, or special character of a place. A **tourist**, in general, is a person who travels more than 50 miles to visit San Diego or a person who pays a Transient Occupancy Tax.

**Diversity**

Diversity refers to differences in race, gender, ethnicity, age, socioeconomic class, religion, sexual orientation, skills and abilities, and politics among other qualities. It can be described in a multitude of ways, some less visible than others. This by no means excludes a particular category. “Cultural diversity” can be described as the values, practices, patterns and customs of a group of people or society.

**Entertainment Expenses**

Entertainment is usually designed to hold the attention or recreational interests of spectators in a manner that evokes pleasure and amusement. Entertainment is often created to appeal to the largest number of people through established and universally recognized forms. Entertainment includes (but is not limited to) fireworks displays, caricature drawings, balloon creatures, meandering cartoon characters, face painting, animal rides, petting zoos, or carnival games. As applied in the funding process, entertainment is the development and presentation of these elements in a manner that reflects levels of quality, accessibility, diversity and financial stability.

**Ethnic**

Groups within a cultural and social system that claim or are accorded distinction on the basis of variable religious, linguistic or ancestral characteristics.

**Fiscal Sponsor**

A nonprofit, tax-exempt organization that chooses to support a nonexempt project financially by receiving funds from a private foundation, a government agency, or tax-deductible donation and passing them on to the project.

**General Operating Costs**

Costs associated with overhead or administrative costs that can not be readily identified and /or assigned to a specific project or function. The Commission generally disapproves of non-project-specific (general operating) expenses and/or fiscal agent fees in excess of 10% of the project budget.

**In-kind contributions**

In-kind contributions are the value of services donated to the applicant as volunteer staff time or goods and services donated by vendors at no cash expense to the applicant.

**Neighborhood**

The geographically defined are within the City of San Diego where programs and services are provided and outreach activities are targeted. The boundaries of neighborhoods are sometimes better defined by neighborhood residents than by police or city maps.

**Outreach**

Outreach activities expose the broadest sector of the community to arts and culture programs and services. It means getting to know the sectors (youth, seniors, disabled, ethnic groups), what their interests may be and how to engage them in the work of the project.

**Participants**

The direct recipients and users of the project activities: youth and their parents, seniors, the homeless, apprentice artists, etc. “Participants” should not be confused with “audiences or visitors” - people who may attend Creative Communities San Diego activities or culminating events as guests, but are not actively engaged in the project.

**Project**

The arts and culture activity proposed by the applicant for funding; it should address the outcomes of the Creative Communities San Diego program.

Eligible projects are typically one or a series of events united by a single theme or purpose and typically of limited duration. Applicants should be careful not to try to make general operations look like a project or to define a project too broadly. Applicants should consult with staff to confirm that their proposed activity qualifies as a project if they have any doubts.

Applicants should carefully describe who the project serves, how and what services it provides and who the primary service providers are. Do not assume that the name of the project and the names of the fiscal sponsor, community partners and/or applicant organization are sufficient to define a project.

**Project-Specific Costs**

Costs which can be identified and assigned to a specific project activity. These include expenses for personnel directly assigned to the project such as artistic/entertainment, administrative/professional, technical production, etc. Direct costs may also include operating costs specifically associated with the project such as the rental of outside facilities, postage, materials and supplies.

**Quality**

Quality is the result of high intention, sincere effort, intelligent direction and skilful execution; it represents the wise choice of many alternatives.

## Contact Information

Commission for Arts and Culture  
1200 Third Avenue, Suite 924  
San Diego, CA 92101-4106

Main Line: (619) 236-6800  
Fax: (619) 236-6812

Website: [www.sandiego.gov/arts-culture](http://www.sandiego.gov/arts-culture)

### **COMMISSION STAFF:**

**VICTORIA L. HAMILTON**

Executive Director  
(619) 236-6778

[vhamilton@sandiego.gov](mailto:vhamilton@sandiego.gov)

**NIGEL BROOKES**

Arts Management Associate  
(619) 236-6798

[nbrookes@sandiego.gov](mailto:nbrookes@sandiego.gov)

**GARY MARGOLIS**

Allocations Program Manager  
(619) 236-6788

[gmargolis@sandiego.gov](mailto:gmargolis@sandiego.gov)

**TERESA MONILLAS**

Contracts Coordinator  
(619) 236-6803

[tmonillas@sandiego.gov](mailto:tmonillas@sandiego.gov)

**LINDA SOKOL**

Executive Secretary  
(619) 236-6778

[lsokol@sandiego.gov](mailto:lsokol@sandiego.gov)

**DANA SPRINGS**

Public Art Program Manager  
(619) 236-6790

[dsprings@sandiego.gov](mailto:dsprings@sandiego.gov)



NATIONAL  
ENDOWMENT  
FOR THE ARTS



vibrant culture  
vibrant city

**Commission for Arts and Culture**  
City of San Diego

**San Diego Commission  
for Arts and Culture**

1200 Third Avenue, Suite 924, MS 652  
San Diego, CA 92101

TEL: 619/236-6800 FAX: 619/236-6812

[www.sandiego.gov/arts-culture](http://www.sandiego.gov/arts-culture)

*This information is available in alternative formats upon request.*